Hyacinth Robinson's dilemma reflects James's attitude to revolution and reform as obstacles to true human refinement. In every activity that terds to alter the structure of society, the nature of human experience as a total drama of historical response and growth and adaptation is forced into the background of the present need, or the specific interest. If truth is indivisible, and human refinement is an organic index of an individual sensibility totally committed to the truth of nature and experience, the revolutionary atmosphere is partial, privative and constrictive. Hyacinth as a revolutionary protagonist gains for his vision of life a broadened democratic awareness; but he also realizes that he is in danger of losing not only the intensity of culture, but also that sense of kinship with all which must include the friends as well as the eremies of his cause. As an insider to the revolution, in order to be true to his own nature, he must act in good grace, with malice towards none, and with charity to all; as an outsider, he must demonstrate a participating sympathy for those processes of common social life which authenticate the generous impulses of his individuality.

By resorting to suicide, Hyacinth keeps open the generic current of human nature, while preserving intact the integrity of his own single, genuine self. He is not escaping from evil, but from an isolative choice which renders life and the human condition evil. He moves symbolically toward a choice which repudiates any partial commitment to an idea, and affirms the complex and dynamic texture of experience. He gains in refinement by losing only his life-depriving loyalty to a particular cause. His refinement lies in his acquired capacity to deny whatever denies life, and accept whatever confirms life, although it must end in his being a martyr to the truth he has learned. Hyacinth does not commit suicide merely; he transcends himself and becomes a witness to the truth of life. In that transfiguration lies the proof of his refinement.

Henry James returns to the international theme in *The Reverberator,* which has greater affinities with *The American* than with *The iBostcnians* and *The Princess Casamassima* which immediately preceded It. The central theme of the novel is the marriage of an innocent American girl to a member of the French high society.

The well-to-do Dosson and his two daughters, Fidelia and Francie, ars the American innocents abroad in Paris, Flack, the;